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	Capital	Surplus	Deposits
February 17, 1905 . . .	\$400,000.00	\$164,710.00	\$1,795,937.33
February 17, 1907 . . .	400,000.00	268,173.00	2,956,474.73
February 17, 1909 . . .	400,000.00	347,800.00	7,421,700.65
February 17, 1911 . . .	600,000.00	498,600.00	9,093,040.59
<b>February 17, 1913 . . .</b>	<b>600,000.00</b>	<b>672,940.00</b>	<b>10,165,243.61</b>

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CHARLES J. RICH - Resident Manager

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Stage Manager.....H. Johnson  
 Electrician.....L. M. Tempest  
 Properties.....Antonio Servitelli  
 Musical Director.....William H. Capron  
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Orchestra Floor .....	\$2.00, \$1.50, \$1.00
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Orchestra Boxes .....	\$12.00
Balcony Boxes .....	\$10.00
Second Balcony Boxes.....	\$5.00 Loges..... \$4.00

Children under three years of age not admitted.

Tickets for this theatre can be ordered by Telephone—Oxford 131—or Mail or Telegraph and will be held twenty-four hours, except when ordered on the day of the performance for which they are to be used, when they will be held until 12.30 p. m. for Matinees and until 7 p. m. for Evenings. Tickets ordered and paid for by mail will be held until called for.

Remittances should be made payable to Charles Frohman, Rich & Harris.

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Parties finding lost articles in any portion of the Theatre will please leave them at the Ticket Office. The Manager will not be responsible for articles placed under the seats.

A Free Check Room is provided in the Ladies' Drawing Room on the orchestra floor for Checking Cloaks, Coats and Umbrellas at the owner's risk. Patrons are requested to report to the Business Manager any acceptance of fees or suggestions that fees are desired by anyone employed in the Theatre.

Opera Glasses to Let in the Ladies' Drawing Room, Orchestra floor; fee twenty-five cents.

Smoking Positively Forbidden in the Lobby and Foyer.

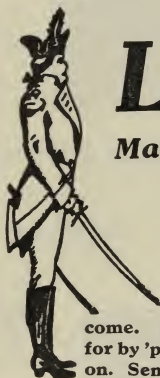
Smoking and Men's Retiring Room. Entrance under stairs right of Main Entrance.

Public Telephone located in First Balcony Drawing Room.

Physicians who have patients to whom they may be called suddenly can leave their seat number in the Box Office and be called as quickly as in their office.

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Wicks—He's gone into the ice business.

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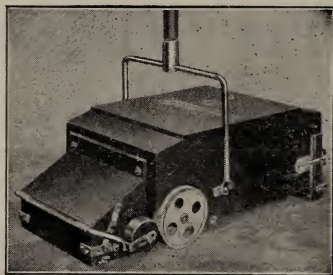
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# HOLLIS ST. THEATRE

## OTIS SKINNER

IN "AN ARABIAN NIGHT"

### "KISMET"

Messrs. Klaw & Erlanger and Harrison Grey Fiske present their magnificent production of Edward Knoblauch's Oriental play, "Kismet," with Otis Skinner in the principal role, which was the notable success of last season in New York. The widespread appreciation of Mr. Knoblauch's play is one of the most remarkable happenings in recent theatricals. It was first produced in London, less than two years ago, and was played there by Oscar Asche and his company for a year. During that period the first American production was made at the Knickerbocker Theatre, and the play broke all records during its run there of five months. Last season "Kismet" was produced also in France, Germany, Italy and Australia, and before the end of this season it will have been seen in practically every capital of the world that supports the regular drama. At the beginning of the present season the American company had an extraordinarily successful run in Chicago.

The wonderful charm of "Kismet" is due to the fact that its story is full of incident, and it makes an appeal to the emotions similar to the stories of the Arabian Nights. It is, indeed, one's dream of the Orient, realized and embellished through the employment of every artistic device of the American stage. Mr. Fiske's achievement in staging the play has received the very highest praise in all quarters, and has been repeatedly called a veritable triumph of stage management. Mr. Skinner's impersonation of Hajj, the beggar, is considered his masterpiece.

The company that appears with Mr. Skinner—almost the same in its personnel as the original organization—numbers one hundred people and includes a number of players who are well known in this city.



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The Men's Store  
SCHOOL STREET





OTIS SKINNER in "KISMET"

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The Boy—Quick! Bring a hambulance down to Paradise court.

The P. C.—What for?

The Boy—Mrs. Murphy's caught another lidy sneakin' 'er broom.

Griggs—Met your wife hurrying down town. She was radiant over something.

Briggs—Yes, I know. I gave her an absolutely new five-dollar bill that had never been spent.

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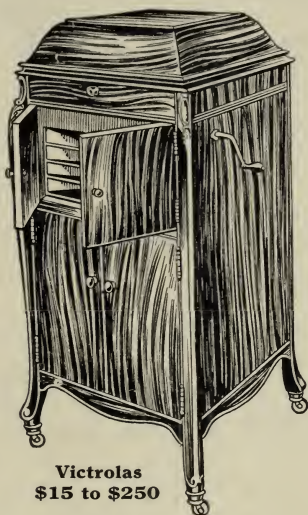
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**HOLLIS STREET  
THEATRE**

**BEGINNING  
Next Monday**

**APR. 7**

**THIRD WEEK**

**KLAW & ERLANGER Present**

# OTIS SKINNER

(By Arrangement with Charles Frohman)

In "An Arabian Night"

# KISMET


By **EDWARD KNOBLAUCH**

**Produced and Managed by  
HARRISON GREY FISKE**

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WEDNESDAYS and SATURDAYS**

**SEATS ON SALE**

for the first two weeks of engagement

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**Prices, \$2.00, \$1.50, \$1.00, 75c, 50c**

CHARLES FROHMAN, RICH & HARRIS.....Lessees and Managers  
CHARLES J. RICH.....Resident Manager

**Wed. and Sat. Matinees at 1.45**

## Second Week

(By arrangement with Charles Frohman)

## In an "Arabian Night"

By Edward Knoblauch

Produced and Managed by **HARRISON GREY FISKE**

In the order of their appearance

MEN

HAJJ . . . . .	OTIS SKINNER	
THE MUEZZIN . . . . .	FRANK HERBERT	
THE IMAM MAHMUD . . . . .	HAROLD SKINNER	
A MUFTI . . . . .	GUY WEBSTER	
THE GUIDE NASIR . . . . .	FRANCIS VERDI	
THE SHEIK JAWAN . . . . .	OWEN MEECH	
THE BEGGAR KASIM . . . . .	CHARLES DARRAH	
AMRU . . . . .	} Shopkeepers {	DANIEL JARRETT
ZAYD . . . . .		HARRISON CARTER
ARMU'S APPRENTICE . . . . .	GREGORY KELLY	
THE CALIPH ABDALLAH . . . . .	FRED ERIC	
THE WAZIR ABU BAKR . . . . .	HENRY MITCHELL	
THE WAZIR MANSUR . . . . .	GEORGE GAUL	
KAFUR, Mansur's Sworder . . . . .	RICHARD SCOTT	
AFIFE, his Secretary . . . . .	T. TAMAMOTO	

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*Chocolates  
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for

Rare Quality, Purity  
Delicate Flavor and Freshness

Made from Choicest Ingredients

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"James, there's a burglar downstairs.  
I'm going for help."

"Wait a minute. I'll go with you."

"THE HOUSE  
GOOD CHEER"

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Under NEW AMERICAN HOUSE

MUSIC  
12.30 to 2.30  
6 to 12 P.M.

**MIXED GRILLED**

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haven't tried it you'll be glad to.

Banquet Rooms accommodating  
4 to 450 people.

Garage Accommodations Without Charge  
"OPEN UNTIL MIDNIGHT"



## Program Continued from Page 17

CAPTAIN OF THE WATCH . . . . .	WILLIAM LORENZ
AN ATTENDANT OF MANSUR . . . . .	WALTER GEER
A CHAMBERLAIN OF THE CALIPH . . . . .	THOMAS AUDLEY
THE GAOLER KUTAYT . . . . .	MARTIN SANDERS

## WOMEN

MARSINAH, Hajj's daughter . . . . .	RITA JOLIVET
NARJIS, her nurse . . . . .	GEORGIA WOODTHORP
KABIRAH . . . . .	GENEVIEVE DOLARO
MISKAH, a slave . . . . .	MERLE MADDERN
KUT-AL-KULUB, wife of the Wazir Mansur . . . . .	ELEANOR GORDON
THE ALMAH, a dancer . . . . .	IVY PAYNE

Guards, Wazirs, Dignitaries, Courtiers, Ambassadors, Soldiers, Eunuchs, Shopkeepers, Buyers, etc.—Messrs. Clinton, Costigan, Dwyer, Ecklein, Geer, Holmes, Keelan, Keyes, Morrison, Myers, Venus, Vernon, Wheeler, Fields, Jones, Gibson, White, Jarrett, etc.

Dancers—Nannie Houk Palmer, Alice Hastings, Esther Wadsworth, Alba de Anchoriz.

Women of the Harem, Dancers, Slaves, Bazaar People, etc.—Misses Chamberlin, Dewey, Dolaro, Oden, Pope, Venus, Friedman.

## BEFORE THE CURTAIN

THE MAN . . . . .	ERNEST LEEMAN
THE WOMAN . . . . .	LILLI CARLQUIST
THE STORY TELLER . . . . .	ROY MERRILL
THE JUGGLER . . . . .	YOUNA
THE DANCER . . . . .	IVY PAYNE

## ACT I—(Morning).

Scene 1—A Street Before the Mosque of the Carpenters.  
(Frank Platzer.)

Scene 2—The Suk (Bazaar Street) of the Tailors.  
(Walter Burridge, of the Lee Lash Studios.)

Scene 3—The Courtyard of Hajj's House.  
(Homer Emens.)

Scene 4—A Hall in the Wazir Mansur's Mansion.  
(Uitt & Wickes.)

## ACT II—(Afternoon).

Scene 1—The Same.

Scene 2—The Courtyard of Hajj's House.

Scene 3—The Diwan (Audience Hall) of the Caliph's Palace.  
(Ernest Albert, of the Lee Lash Studios.)

Scene 4—The Prison of the Palace.  
(Homer Emens.)



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“Different”

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AFTERNOON TEA at 4 o'clock

SPECIAL AFTER  
THEATRE SUPPERS  
\$1.00 and \$1.50 per cover

A New Entrance  
Ye Olde English Room  
From Park Square

Restaurant Service till 12.30

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Service

Built for those who use  
the best

**WALPOLE TIRE & RUB-  
BER COMPANY**

757 Boylston St. :: Boston, Mass.

## Program Continued from Page 19

## ACT III—(Evening)

Scene 1—The Hammam of Mansur's Mansion.  
(Gates & Morange.)

Scene 2—A Street Before the Mosque of the Carpenters.

The Scene is laid in Baghddad of the Arabian Nights.

The Action takes place from Morning until Night.

"Kismet" Souvenir Books for Sale in Lobby. Price 25 cents.

## AN OUTLINE OF THE STORY OF "KISMET"

For many years Hajj, the Beggar, who sits before the Mosque of the Carpenters, had waited to meet and wreak his vengeance upon his enemy, Jawan, who killed Hajj's son and stole his wife away.

Jawan, now become wealthy, comes this day to the Mosque. He taunts Hajj with his poverty and contemptuously throws to him a purse of gold.

Hajj takes the gold, not as alms, but as a weapon that Allah has sent to his hand to be used in his vengeance upon Jawan.

In the Bazaar, Hajj chooses rich raiment for himself and trinkets for his daughter, Marsinah. To avoid payment, he incites a quarrel between the tailors, and during the excitement runs away with the merchandise.

Hajj is arrested and is taken before the Wazir Mansur, chief of police.

Now, Mansur is a tyrant, a profligate, a squanderer of the public moneys, and the new Caliph has declared that if he cannot render a just accounting his life shall be taken as forfeit. Therefore Mansur plots the assassination of the Caliph.

When Hajj is brought before him Mansur pardons him, but demands that in return for this favor Hajj must kill the Caliph.

Hajj consents to do the murder only upon Mansur's promise that he will wed Marsinah and protect her.

Now, Marsinah is in love with the Caliph—she being ignorant of his exalted station—and they are betrothed. Therefore Marsinah refuses to wed Mansur. But she is taken to the Harem of Mansur by force.

Hajj fails in his attempt to kill the Caliph, is made prisoner, sentenced to death and cast into a dungeon.

In this same dungeon is Jawan, his enemy. Hajj kills him. Upon the breast of the dead Jawan is an amulet, a broken hand of Fatima. Hajj takes this amulet, and, robing himself in the garments of Jawan, makes his escape. He desires now to rescue Marsinah from the hands of Mansur, who has threatened to make her his bride of a night and then put her to death.

Hajj gains entrance to the Harem through an intrigue with Kut-al-Kulub, Mansur's wife, who loves him. Yet when Kut-al-Kulub discovers that her lover is Hajj, the Beggar, she bursts into a great rage and summons Mansur.

Mansur, infuriated at the escape of Hajj, and over his presence in the Harem, rushes upon him to kill him. But his eye falls upon the amulet, the broken hand of Fatima, which was Jawan's. He drops his sword and reveals to Hajj the other half of the broken hand. This was given to him by his father—who in truth was Jawan—when they were parted many years before.

Hajj perceives that fate has again placed a weapon in his hand. He declares that he is the father of Mansur, and throws him into the Harem bath and drowns him there.

Now comes the Caliph, seeking Marsinah, his beloved, and finding Hajj in the Harem he is wroth, and orders his men to cast Hajj again in the dungeon. To the astonishment of the Caliph, Hajj proclaims that he is the father of Marsinah. Thereupon the Caliph revokes the sentence of death and banishes Hajj from Baghddad for all time.

The beautiful Marsinah becomes the bride of the Caliph, and Hajj, the Beggar, is set out on a pilgrimage to Mecca, there to wash away his sins in the Well of Zemzem.

Thus is Hajj a plaything, as are all men, in the hands of Fate—and Fate, in the Arabic, is called Kismet.





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Stage Manager	. . . . .	Henry B. Stillman
Musical Director	. . . . .	Louis Maurice
Assistant Stage Managers	. . . . .	{ T. Tamamoto Gregory Kelly

## "KISMET"

### The Story Before the Curtain

#### ACT I—DAWN

**The MAN enters from his house, seats himself and sings:**

Lo! Still the stars of latter night are spread!

Yet hath sleep stolen my lonely bed.

So will I sit me on my roof-top's height,  
To cool my sadness till the dawning red.

**The WOMAN enters from her house, seats herself and sings:**

Yehh! Still the moon hangs on the lips of night

To mock my solitude with love-delight.

O heavy hour of a longing breast,  
Thy weight will crush me ere the break of light.

**The MAN:**

Wah! That some song might soothe my soul oppressed,  
Some ancient melody of days more bless'd.

**The WOMAN:**

Awah! That some strange tale of long ago  
Might by its magic bring my bosom rest;

**BOTH:**

O thou, Bestower of all things, bestow  
This benediction on thy servants low.

**The STORY TELLER enters and speaks the prologue, at the end of which the MAN and the WOMAN rise and sing:**

I hearken with my heart upon the ground,  
Nor from my breathless lips shall rise a sound:—

Awake, O day of days, and run thy round!

**Then they turn and re-enter their respective houses. They have not seen each other.**

#### ACT II—NOON

**The MAN enters from his house, seats himself and sings:**

Lo! Now the blazing banner of the sun  
In noonday sky its victory hath won;  
And even as on mighty battle plain  
So lieth, stretched and stricken, everyone.

**The WOMAN enters from her house, seats herself and sings:**

Lo! Now in the harim I seek in vain  
The shadowed cool of midnight to regain,  
Yet though I burn, 'tis not the heaven's eye  
That dooms my senses to eternal pain.

**The MAN:**

Wah! That some wondrous wizard passing by  
Would charm to silence this, my misery.

**The WOMAN:**

Wah! Might some mystic spell invade me so

That all my yearning would forever die.

**BOTH:**

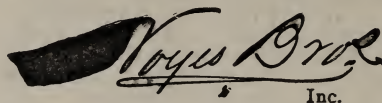
O thou, Bestower of all things, bestow  
This benediction on thy servants low.

**The SORCERER enters and first reveals the MAN to the WOMAN, and the WOMAN to the MAN. When he has retired they rise and sing:**

At last thou openest the future's wall,  
Revealing my desire's inmost call,

O Fate, thou greatest sorcerer of all!

**Then they draw together for an instant. But the hour is not yet ripe. So they turn and enter their respective houses. They have seen each other.**

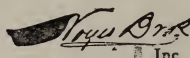


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## ACT III—NIGHT

**The MAN enters from his house, seats himself and sings:**

Lo! Now the night lies on the city's breast  
And thousand, thousand lovers rise from rest

To seek in truth, what day unveiled in dream:—

The one, the all, the maiden manifest.

**The WOMAN enters from her house, seats herself and sings:**

Lo! Now the heav'n pours down its silver stream

Into the lattice of my heart's harim!

The hour comes, the night of nights is nigh,

That bindeth soul to soul in bond supreme.

**The MAN:**

Yehh! That some flaming dance might glorify

The moments of my sweet expectancy!

**The WOMAN:**

Yehh! That some liquid Almah's ebb and flow

The ocean of my love might amplify!

**BOTH:**

O thou, Bestower of all things, bestow  
This benediction on thy servants low.

**The DANCER enters and weaves the spell of Destiny about the MAN and the WOMAN. They rise and approach each other singing:**

The day belongs to man, to woman night:—  
He—And so I give to thee thy lawful right.  
She—And so I claim in thee my lawful right.  
Sealing our compact of eternal plight,  
O thou, my longing, and my soul's delight.

**The DANCER smiles in triumph. The MAN and the WOMAN embrace and go out hand in hand through the Curtains of Fate.**

## SONGS

## ACT II—MARSINAH'S SONG

Under my veil  
What hide I not?  
Now cheeks so pale,  
Now blushes hot:—  
Under my veil!

Under my veil  
What hold I not?  
The sweetest tale  
Of kisses got:—  
Under my veil.

## ACT III—THE SONG IN THE HAREM

O Lute within my lap, o'er thee I bend  
My sobbing child of love, thy cry to tend  
With mother's breast. Yet still as I do give,  
Thy yearning groweth ever without end.  
Ah!

O sweetest loss! O milk of melody!  
What though my heart go forth in yielding thee!  
Thus would I die a thousand deaths than live,  
Frozen and barren to eternity. Ah!

**TO LADY PATRONS**—The established rule at the Hollis St. Theatre requiring ladies to remove their hats, bonnets or other head-dress while witnessing the performance applies to all parts of the auditorium, including the boxes and loges. It is essential to the comfort and convenience of our patrons in general that this rule be strictly enforced.

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FOR a trial period of three months beginning February 3, 1913, later passenger service will be established on the Boston & Maine and New York, New Haven and Hartford Railroads, and the later passenger trains now scheduled on the Boston & Albany Railroad will be continued, as follows:

**Boston & Maine Railroad, Portland Division**—Leave Boston 12.01 a. m., arriving at Malden 12.11, Oak Grove 12.13, Wyoming 12.15, Melrose 12.17, Melrose Highlands 12.20, Greenwood 12.23, Wakefield Junction 12.26, Wakefield 12.28, Reading 12.32, \*North Wilmington 12.39, \*Ballardvale 12.47, Andover 12.52, South Lawrence 1.00, North Andover 1.04, \*Ward Hill 1.10, Bradford 1.14, Haverhill 1.16.

**Boston & Maine Railroad, Southern Division**—Leave Boston 12.01 a. m., arriving Prospect Hill 12.06, Winter Hill 12.08, Somerville Junction 12.10, North Somerville 12.13, Tufts College 12.15, Medford Hillside 12.17, West Medford 12.20, Wedgemere 12.25, Winchester 12.27, Cross Street 12.30, Woburn Highlands 12.33, Woburn 12.35, Central Square, 12.38, North Woburn 12.42, Wilmington 12.48, Silver Lake 12.51, \*East Billerica 12.56, \*North Billerica 1.02, \*South Lowell 1.04, ver Lake 12.51, \*East Billerica 12.56, \*North Billerica 1.02, \*South Lowell 1.04, \*Bleachery 1.06, Lowell 1.10 a. m.

**New York, New Haven & Hartford Railroad, Boston and Old Colony Divisions**—Leave Boston 12.05 a. m., arriving Wollaston 12.19, Quincy 12.23, Braintree 12.29, South Braintree 12.33, Holbrook 12.41, Avon 12.45, Montello 12.49, Brockton 12.55, Campello 1.00 a. m.

**Boston & Albany Railroad via Main Line**—Leave Boston 11.50 p. m., arriving Trinity Place 11.54, Allston 12.00, Brighton 12.03, Faneuil 12.06, Newton 12.09, Newtonville 12.12, West Newton 12.15, Auburndale 12.18, Riverside 12.20.

**Boston & Albany Railroad via Highland Branch**—Leave Boston 11.45 p. m., arriving Trinity Place 11.49, Longwood 11.53, Brookline 11.55, Brookline Highlands 11.57, Beaconsfield 12.00, Reservoir 12.02, Chestnut Hill 12.07, Newton Center 12.11, Newton Highlands 12.14, Eliot 12.16, Waban 12.18, Woodland 12.21, Riverside 12.23.

**Boston to Worcester**—Leave Boston 11.40 p. m., arriving Trinity Place 11.44, South Framingham 12.15, Westboro 12.35, Worcester 12.55.

\*Stops to leave passengers on notice to conductor.

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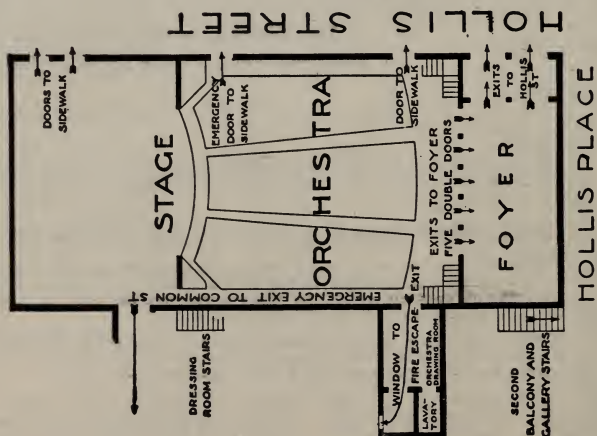
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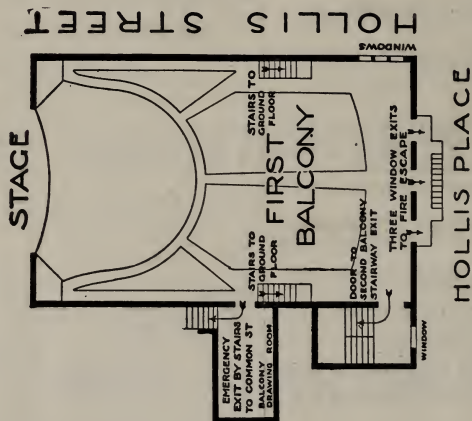
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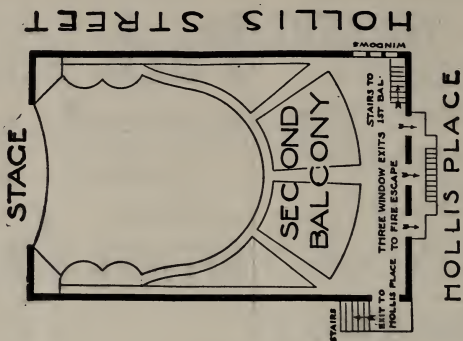
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